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positive stimulus to new performance. If it be truly the "home of the muses," it cannot enshrine a dead reliance on the things of the past, but must waken our minds to the value and need of present accomplishment. For the recent criticism of museums has been just, not so much in its charges that they were oppressively monotonous and too crowded for human comprehension, as in its complaint that "the idea of a museum," carried to excess, can stifle new production. There is small doubt that Italy's vision has been distorted by too much gazing backward, through the doors of her countless museums and the gates of her old churches, to the golden age of her greatest artistic attainment. But here again the trustees and directors of Boston's Museum of Fine Arts have done much to counteract a dangerous tendency. Their purpose to stimulate production is seen in such equipment for instruction in the art of engraving as is installed in the department of prints, now for the first time adequately housed in the Evans wing. The department of paintings has long been busy with the work of teaching. Evidently it is appreciated by the authorities in charge, that a museum has a function not unlike the lecturer's—"to create, not to satisfy, curiosity," to foster original accomplishment. Truly we look to the future from a watch-tower built by the past.

THE LAST COMMUNION OF ST. JEROME

BY SANDRO BOTTICELLI¹

THE little painting of the Last Communion of St. Jerome—or "Il Transito di San Girolamo," as the subject was called in the fifteenth century—which passed from the ownership of the Marchese Farinola of Florence into the collection of Mr. Altman not long before his death, has already been

described by me at length in my book on Sandro Botticelli, which appeared in 1908. To what I there said concerning the iconographic and aesthetic aspects of the picture, I have little or nothing to add; but since writing that account, I have found in the Florentine Archives a document which throws no little light on its early history, and which, moreover, records, among other matters of interest, the name of the patron for whom Botticelli executed this and another work now lost. At the time of the sale of the picture to Mr. Altman, a writer in the daily press put forward the theory that it was painted for some member of the Florentine family of the Capponi, since the panel is known to have been in the possession of Gino Capponi, at Florence, in the earlier part of the last century. Gino Capponi, however, was not only one of the most distinguished historians and antiquaries of his day, in Italy, but also, it would seem, an ardent collector of paintings by the early masters: and we now know that, so far from the picture having been painted for some scion of that distinguished and aristocratic family, it was done for a member of the bourgeoisie, an "uomo popolano." But to come to its history:

On the 28th February, 1502-3, "in the sacristy of the church of San Marco," at Florence, "Francesco di Filippo Del Pugliese, citizen and merchant" of that city, executed his will and testament, in the presence of the prior and six friars of the convent. The instrument was drafted by Ser Lorenzo di Zanobi Violi, the notary who took down in cipher a large part of Savonarola's sermons. Francesco was, at that time, nearly forty-five years of age, "ricco, senza figliuoli"—a man of considerable wealth, but without children: and his only near relations, his two first cousins, Filippo and Niccolò, were likewise without male issue. In view of the probable failure of his own branch of the family, at no very distant date, Francesco framed a will by which, in that contingency, he set aside a large part of his property for religious purposes. After making certain minor provisions, he appoints, in default of his own male issue, his cousins, Filippo and Niccolò, the sons of Piero di Francesco Del Pugliese,

¹The following article has been contributed by Herbert P. Horne, the distinguished architect and writer, whose book, *Sandro Botticelli*, was published in 1908.

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BY SANDRO BOTTICELLI

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TAPESTRY GALLERY
BOSTON MUSEUM OF FINE ARTS

his heirs: and in the event of the failure of male issue on their side, makes various dispositions of which the most important are these. He leaves the sum of "fiorini 200 larghi di grossi," to the monastery of Santa Lucia in the Via San Gallo; and a similar sum, severally, to the convent of San Marco, to the Hospital of the Innocenti, and to the convent of San Domenico at Prato. To the convent of San Marco, he also makes the bequest contained in the following clause of the will:

Moreover, since the said testator possesses a chapel at his place and villa of Sommaia, in the county of Florence; which [chapel], though as yet it be not consecrated, nevertheless, he wishes to be consecrated and put to the uses of a church: and, therefore, he ordained and willed that in case his property at any time devolve and belong, or appertain, to others than the sons or male descendants of the said testator, legitimate and natural, descended from him in the masculine line; then, and in that case, and not otherwise, he left, and gave in charge, the said chapel to the convent, friars and chapter of San Marco, at Florence, and in the keeping of the said Friars Observant of the Order of St. Domenic, as at present are the friars of San Marco, and for the benefit and use of their congregation of Tuscany: and in the case aforesaid and not otherwise, he left to the said chapel, and for the endowment of the said chapel, all the building which is near to and adjoins, the said chapel, called the Castle of Sommaia, together with these properties, contained and bounded in the following manner, namely: A building called the Castle of Sommaia, in which is the said chapel, with all the lodgings and apartments in the said building, and with the farmhouse and the tower towards [the brook] Chiosina, and with all the furniture, and with all the movable goods of whatever kind they be, which may be found in the said building, chapel, tower, and farmhouse, in whatever manner, for the use of the said place; and with the garden and land, tilled or planted with vines, olives or

boschage: and in brief, all the hill of Sommaia, and the place called Sommaia, in the county of Florence.

After other legal directions, among which is a clause enabling the friars to sell such furniture and movable goods as they may think fit, and to spend the proceeds "in building a lodging in the said place and castle of Sommaia, after the fashion of a convent of friars, and for the use of the said friars," the will continues:

And, moreover, he left to the said chapel and church of Sant' Andrea da Sommaia, five pictures ["quadri," i. e. quadrangular pictures, in contradistinction to "tondi," or circular ones], painted on panel, of which the said testator is possessed, namely: a picture painted with a head of Christ, done in Flanders, with two shutters at the sides, painted by the hand of Filippo di Fra Filippo; and a picture in which is painted a [Last] Judgment by the hand of Fra Giovanni [da Fiesole], with two shutters at the sides by the hand of Sandro di Botticello; and another picture in which is painted the Passing of Saint Jerome, by the hand of the said Sandro; and another little picture by the hand of Pesellino; and another great picture by the hand of the said Filippo, in which is painted a Nativity with the Magi.

In the margin of this instrument, the notary has afterward noted that "this testament was annulled by another testament engrossed by me on 27th June, 1519." In this later will, which has been preserved in a fragment of a second *Protocollo* of Ser Lorenzo Violi, no mention is made of the foundation of Sommaia, or of the paintings which were to have adorned the chapel of Sant' Andrea. There is little doubt that both devolved, with the rest of Francesco's estate, to his cousin, Niccolò di Piero Del Pugliese, whom, in this later will, he appoints his heir.

The Villa of Sommaia, situated on the lower, western slope of Monte Morello, in the lower Val d'Arno fiorentino, was bought by Francesco in 1488, from Niccolò

di Ser Donato di Cocco Donati, for "fiorini 1500 di suggello." From an early period, a "torre," or fortified house and tower, known as the "Castello," had existed at Sommaia, from which the Florentine family, Della Sommaia, who anciently possessed it, took its name. When Francesco acquired the building, it was already known as "Il Castellaccio," no doubt on account of its ruinous condition. On the extinction of his own branch of his family, the property came into the possession of the Ginori, and from them passed, as a dower, to the Digerini-Nuti, who still possess it.

Of the five paintings mentioned in the will of 28th January, 1502-3, one at least—if not more—has certainly come down to us. On account of the omission of any distinctive characteristic in the description, it is not possible to identify "the head of Christ done in Flanders." The fine head of our Lord by Memling, which is now in the collection of Mr. John G. Johnson of Philadelphia, and which was recently acquired in Italy, may be cited as a type of such a picture. The two shutters, however, by Filippino Lippi, which enclosed the head, may well have been those of the Manfredini Collection, preserved in the Seminario Patriarcale, at Venice; since both are decorated with "stories" from the life of our Lord. One, No. 15, represents Christ and the woman at the well; the other, No. 17, a "Noli me tangere."

The painting of the Last Judgment by Fra Angelico, with shutters added by Sandro Botticelli, must be reckoned among the lost works of those masters. It cannot be identified with the famous version of that subject now in the Academy at Florence, No. 266; for that painting is known to have been executed by Fra Giovanni for the Monastery of Santa Maria degli Angeli, Florence. Nor can it be identified with either of the versions now in the Museum at Berlin, No. 60A, and in the Palazzo Corsini, at Rome, Nos. 22, 23, and 24: for both these pictures retain their original shutters, painted by Fra Angelico himself.

The third painting, representing "The Passing of St. Jerome," by Sandro Botticelli, is doubtless to be identified with the little panel in the Benjamin Altman Col-

lection. The esteem in which this picture was held in Botticelli's own time, is attested not only by the special allusion made to it by the "Anonimo Gaddiano," who states that Sandro "made very many little works, which were most beautiful, and among the rest a St. Jerome, a most singular work;" but also by the existence of two early copies, one of which is, or was, in the Palazzo Balbi, at Genoa; and the other was lately seen in London, at the sale of Sir William Abdy's Collection. We must conclude, then, that this "most singular work," as the "Anonimo" calls it, had been painted by Botticelli for Francesco Del Pugliese, some ten years previously to the drafting of his will, in February, 1502-3. St. Jerome had always been a popular saint among the Florentines; but in 1487, no great time before this picture was painted, a revival of his cult took place in Florence. Some three years later, on 13th February, 1490-91, "il Deuoto Transito del glorioso Sancto Hieronymo, Ridotto in lingua Fiorentina," was printed at Florence, "per Francesco Bonacorsi, a contemplatione delle diuote persone." From that little book of popular devotion, Botticelli took the subject of his painting, as I have shown in my work on the master, where the legend will be found cited at length.

But to return to Francesco's will—the fourth panel mentioned there, the "little picture by the hand of Pesellino," cannot be identified, as its subject is not described. The fifth and last of the paintings mentioned, the large panel of the Adoration of the Magi, by Filippino Lippi, must be reckoned among his lost works; for the only known version of that subject by him, which could be described as a "quadro grande," is the altarpiece now in the Uffizi, No. 1257, which is known to have been painted for the Monastery of San Donato a Scopeto, at Florence.

In his will, Francesco Del Pugliese is recorded, for the first time, as a patron of Botticelli. In the pages of Vasari, he is mentioned as a patron of Filippino, but erroneously, as we shall see, in connection with a famous altarpiece, that was actually commissioned by Piero

Del Pugliese, the uncle of Francesco. Vasari, who is chiefly concerned in recording the works of art, at that time accessible and known to all, in the churches and public buildings of Florence, mentions comparatively few paintings and sculptures in private houses. Of the Florentine bourgeoisie, who possessed works of art of unusual excellence in their houses, as well as in their chapels, and who were otherwise memorable for their intercourse with the chief masters of their time, none perhaps are so often named in the Lives as Piero and Francesco Del Pugliese. Their story, as it appears from the notices concerning them which I have been able to collect, forms a remarkable picture of the rich, middle-class "ama-

tore" of the "quattro-cento." Excepting always the Medici, who, from the very first evinced an exceptional and princely munificence in their dealings with artists, it would be difficult, I think, to find another instance so illuminating, of the patron of the arts in Florence, during the fifteenth century. Elsewhere, I hope to publish those notices at length, adding my authorities. Here I must content myself by giving a brief summary of such as may serve to illustrate for whom such pictures as The Last Communion of St. Jerome were painted, and portray the remarkable character of the patron for whom this particular picture was executed.

To be continued in the April Bulletin.

ACCESSIONS AND NOTES

THE ANNUAL MEETING OF THE CORPORATION.—The forty-fifth annual meeting of the Corporation of the Museum—the Benefactors and Fellows—to which all the annual members were invited, was held on Monday afternoon, February 15th, at four o'clock, the First Vice President, Joseph H. Choate, in the chair. The Secretary read the Trustees' report of the activities for the year ended December 31, 1914, which was ordered printed and distributed to the members; the Treasurer's report was also presented. The Director spoke briefly on the accomplishment of the past year and the outlook for the future. Tea was then served by Mrs. William L. Andrews, Mrs. Joseph H. Choate, Mrs. R. T. Haines Halsey, Mrs. Lewis Cass Ledyard, Mrs. V. Everit Macy, and Mrs. Edward Robinson.

ANNUAL MEETING OF THE TRUSTEES.—At the regular meeting of the Board of Trustees, held February 15th, at 3 o'clock, the three outgoing members of the Class of 1915—Elihu Root, Lewis Cass Ledyard, and Edward S. Harkness—were reelected as the Class of 1922.

The following officers and committees were elected for the year ending February 29, 1916:

OFFICERS

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First Vice-President	JOSEPH H. CHOATE
Second Vice-President	HENRY WALTERS
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MEMBERSHIP.—At the regular meeting of the Board of Trustees, held on Monday, February 15th, John Lambert Cadwalader, Benjamin P. Davis, James B. Hammond,